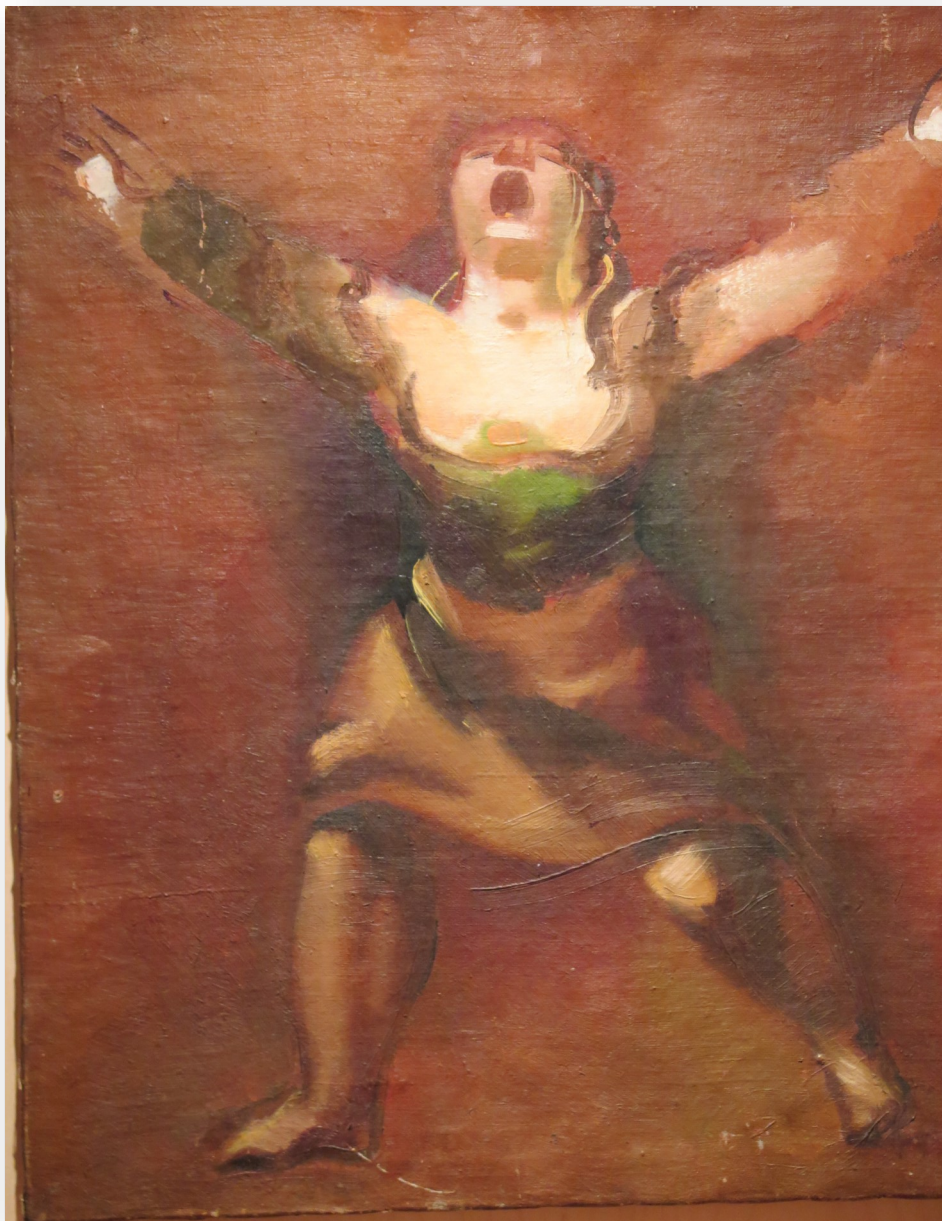




From October 2018 (Volume 93—Istanbul #1)



**Solomon Nikritin (1898–1965)****Screaming Woman, 1928**

Oil on canvas

State Museum of Contemporary Art
Costakis Collection
165.78-160

Cover picture

October 2018

Almut and Ali invited us to stay with them for a few days at the end of October 2018. Almut was working with the Turkish/German government and putting together art installations and had a wonderful apartment in the old German embassy (now a summer residence) of the German consulate in The White Villas on the bank of the Bosphorus. We were lucky to have the use of an apartment belonging to a German composer who had returned to Berlin for the period we were there. The villas were white wood and renovated and stood in many acres of wonderful manicured grounds leading to parkland with tennis courts, children's playgrounds, a chapel and acres of woods and walks. Guard dogs patrolled at night and there was secure entry and exit via guarded gates.

It was on the side of the wide busy Bosphorus. We had breakfast on their terrace on two mornings and in a waterside cafe opposite on the other two mornings plus a great breakfast outside a lovely café further along the coast

Almut and Ali had a totally organised schedule for our visit and we saw, and enjoyed, so much in a whirl that our feet hardly touched the ground and most days after breakfast we walked and took various ferries in order to see different areas and sights. Ali was well organised when Almut was involved in her work and occasionally we met up with her in the late afternoon. We had dinner and returned totally exhausted in the evenings having seen (and photographed) an amazing number of diverse sights totally contrasting one another and giving us an insight into Istanbul that we would never have been able to achieve without their great guiding.

Besides that we got on so well and constantly laughed and enjoyed one another's company.

Almut is working in Istanbul for five months and in the quiet (when we have all gone) she is able to concentrate and put together the different shows. Ali had a half term break in Berlin enabling him to meet us in Istanbul and he will return to Berlin shortly after we left.

We flew Turkish Airlines from Heathrow to Istanbul direct (just under 4 hours) taking a taxi from home as it was too early to get the tube. They met us at Ataturk Airport and we took two trains back to our apartments.

After the break we took a taxi back to Ataturk airport through heavy traffic and had allowed three hours for the journey and airport security and check-in etc. Amazingly, it took every minute of that time and 'boarding last call' was announced without us even having the time to get a coffee. The flight back was great with the airline being modern, quite spacious and we enjoyed a film and very acceptable meal.

Travelling around we realise that we are often totally ignorant of where our specific location is geographically in relation to surrounding countries and borders etc hence the maps on the next couple of pages.

Istanbul, and Turkey generally, has become, according to Turkish people we meet at home, much more religious and intolerant and people are forced by neighbours etc to go to the mosques etc and there is a real problem with the Turkish economy, ironically giving tourists a great rate of exchange..

The taxi ride back to the airport gave a very different impression with many high-rise developments, mainly commercial, on both sides of the road. However, it appears that many people living there are suffering great financial hardships but when visiting a city one is not able to assess this.

We found Istanbul a very diverse city with the traditional very old bazaars, and spice markets, magnificent mosques and a really buzzy feel to the city. It is much larger than we had imagined and there were pedestrianised crowded streets and bohemian tree-lined roads with outside cafes. Where we were staying was a very quiet area with many grand houses on the shore-line. Asia across the Bosphorus showed how the two world continents came together here and was fascinating. I hope the following pictures convey our impressions.



Photo History



This is where we stayed

This is the ferry route we took most days into the various parts of Istanbul





Antique Map Of Constantinople - Istanbul, Turkey



Ali and Almut met us at Ataturk airport and we took train & metro back



The beautiful White Villas on The Bosphorus in extensive grounds where we stayed for our short break



...and the 'small chefs' outside





Contrasts.....The wonderful guarded and illuminated palace next to our apartments



The old synagogue

Some really 'OTT' cars on display
Who buys these cars??





Photo History

At our favourite place , Oz Adana, the chef proudly showed off his delicious hot bread





Next to some wonderful shore-side property was this derelict old building that had a sort of charm





Breakfast on their terrace with the views over The Bosphorus.

Ali serving his famous 'crumbled egg'

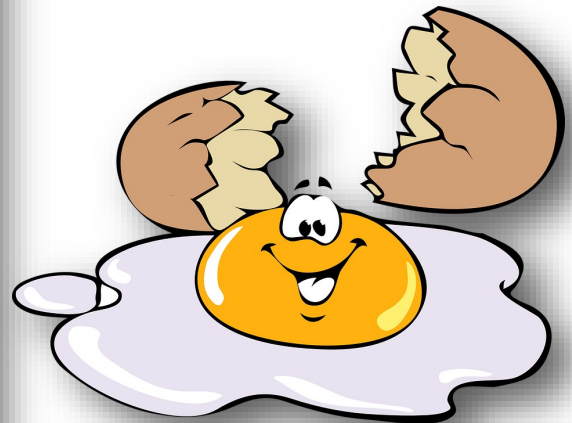




Photo History



The ferry to Emirgan where we alighted to visit the splendid Sakıp Sabancı Museum and Gallery





Museum History

Sabancı University's Sakıp Sabancı Museum is located in Emirgan, at one of Istanbul's oldest settlements on the Bosphorus.

In 1925, Prince Mehmed Ali Hasan of the Hidiv family of Egypt commissioned the Italian architect Edoardo De Nari to build the villa, now the museum's main building, and it was used as a summer house for many years by various members of the Hidiv family.

After the mansion was purchased in 1951 by industrialist Hacı Ömer Sabancı from the Hidiv family as a summer residence, it came to be known as Atlı Köşk, "The Mansion with the Horse", because of the statue of a horse (purchased in the same year) that was installed in the garden; the statue is the 1864 work of the French sculptor Louis Doumas.

A second horse sculpture on the grounds of Atlı Köşk that gave the mansion its name is the cast of one of the four horses taken from Sultanahmet square in Istanbul when it was looted by Crusaders during the Fourth Crusade in 1204 and removed to the Basilica of San Marco in Venice.

After the death of Hacı Ömer Sabancı in 1966, Atlı Köşk began to be used permanently as a home by Sakıp Sabancı in 1974 as the eldest of the family, and for many years housed Sakıp Sabancı's rich collection of calligraphy and paintings. In 1998, together with its collection and furnishings, the mansion was bequeathed to Sabancı University by the Sabancı family to be transformed into a museum.



Some of the terrapins in the pool in the lovely gardens



The Russian Avant-garde. Dreaming the Future Through Art and Design



With the annex of a modern gallery, the exhibition areas of the museum opened to visitors in 2002; with a further extension of the layout in 2005, the technical level of the museum reached international standards.

Today Sabancı University Sakıp Sabancı Museum presents a versatile museological environment with its rich permanent collection, the comprehensive temporary exhibitions that it hosts, its conservation units, model educational programs and the various concerts, conferences and seminars held there.



Ottoman Sultans' Portraits by Kostantin Kapıdağlı from the John Young Album

Sultan Selim III (r. 1789-1807) commissioned portraits of 28 Ottoman sultans, including himself, from palace artist Kostantin Kapıdağlı, who was of Greek extraction. These portraits, depicting the sultans standing, half-length, in three-quarter profile, break with the tradition of Ottoman royal portraits in genealogies.

The portraits were sent to London to be engraved and printed. John Young began with the portrait of Sultan Osman I. A print taken from the first engraving was sent to Istanbul, but although Selim III gave his approval, he was deposed before the work could even start. Nearly a decade later his nephew Mahmud II (r. 1808-1839) took up the project once more, and with the addition of portraits of himself and his predecessor Sultan Mustafa IV (r. 1807-1808) the album was eventually printed in London by John Young in 1815. Who painted the portraits of Selim III's successors Sultan Mustafa IV and Mahmud II is unknown.



Today, the original gouache portraits by Kostantin Kapıdağlı which are distinguished by a European style of portraiture and iconography, are in the Topkapı Palace Museum. Comparison with the engravings shows that John Young remained faithful to the originals, hardly altering a detail.

The portraits are set inside medallions. In a separate frame beneath each portrait is a vignette illustrating a victory, a place conquered or a major building founded by the sultan.

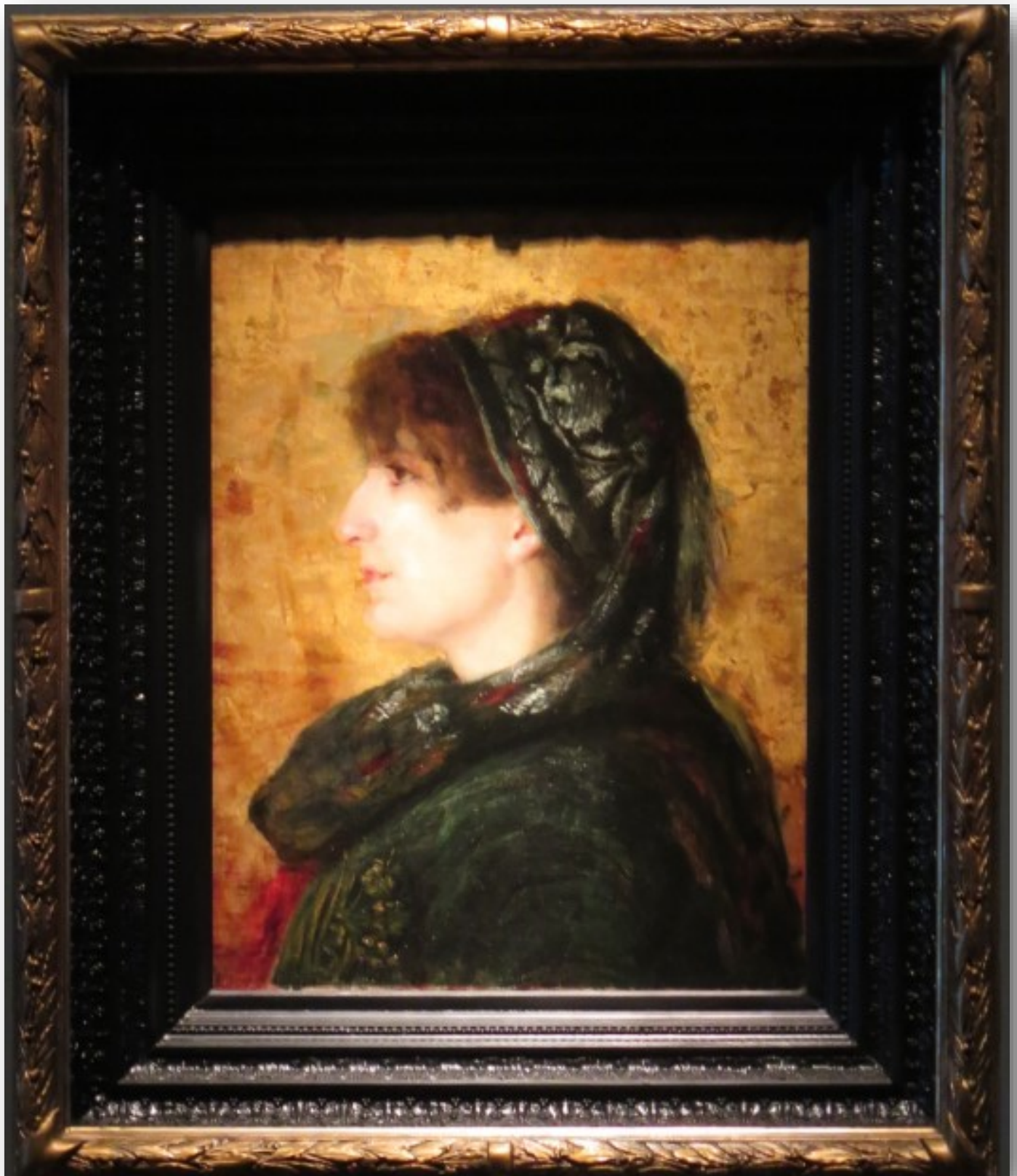
Sakıp Sabancı Museum has prints of nine portraits engraved by John Young, out of a total of 30 printed in the album, 28 of which are based on paintings by Kostantin Kapıdağlı. At the lower edge of the nine portraits it writes that they were printed by John Young in London in 1814. The prints are probably proofs made before the album itself was produced and in this respect they are valuable. There is no difference between these unbound copies and the gouache originals or those in the album published in 1815.

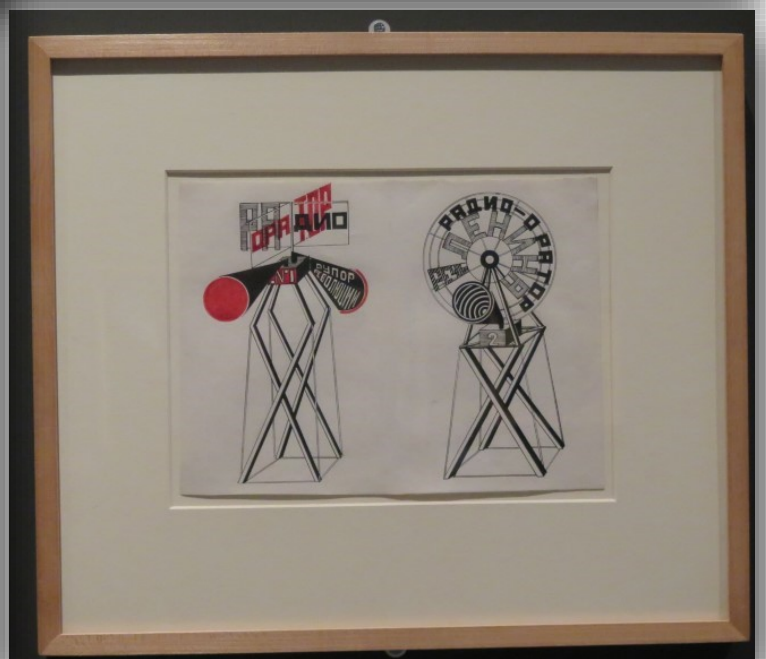




This painting seemed to be the 'Star of The Show' and Scientific Analysis and Conservation of Osman Hamdi Bey's Paintings' project revealed the types of pigments frequently used by the artist as well as details regarding his paint application technique which are not visible to the naked eye. The hard and soft brushstrokes in his paintings were uncovered and information on the work he conducted on the canvas before he started painting was obtained.

The museum, grounds and the curating of the art works was really special and was a great place that not many tourists seem to have on their 'must see' list







I love calligraphy and illuminated manuscripts and the collection on display here was superb



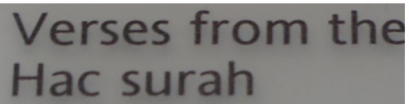
Sakip Sabanci
Collection of the
Arts of the Book
and Calligraphy



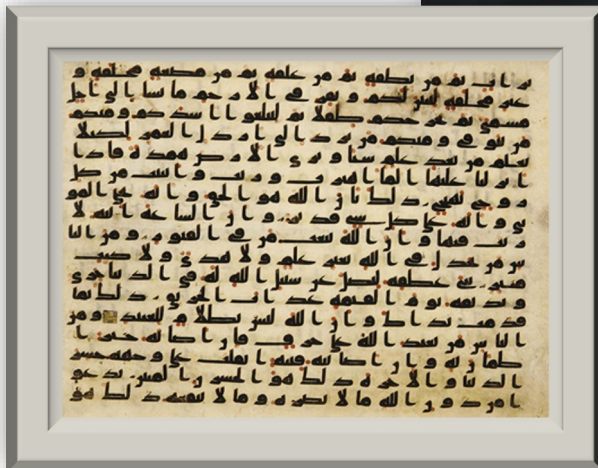


Photo History





Baghdad, c. 1335



You only live once
but if you do it right
once is enough

Mae West





Photo History



The ferry from Emigran (where the museum was) along the Bosphorus under the Bosphorus Bridge and past the Dolmabache Palace





A face that's been lived in





Photo History

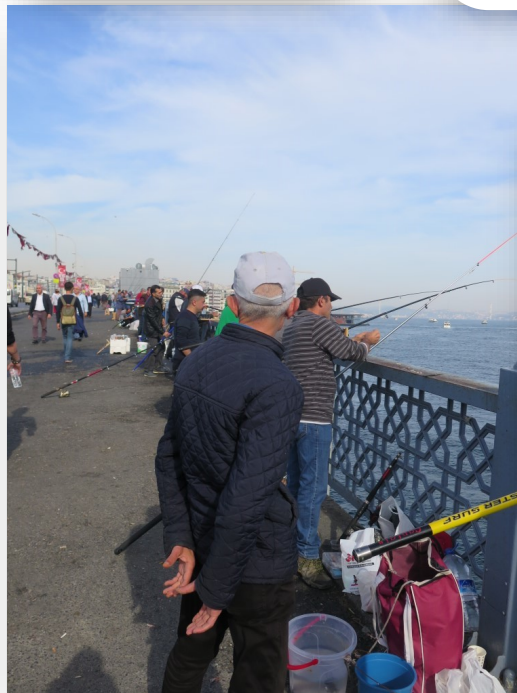
Everywhere we went we found Locals fishing and on Galata Bridge one couldn't get near the railings for rods, fishermen and containers with their catch.



Some catches were better than others....



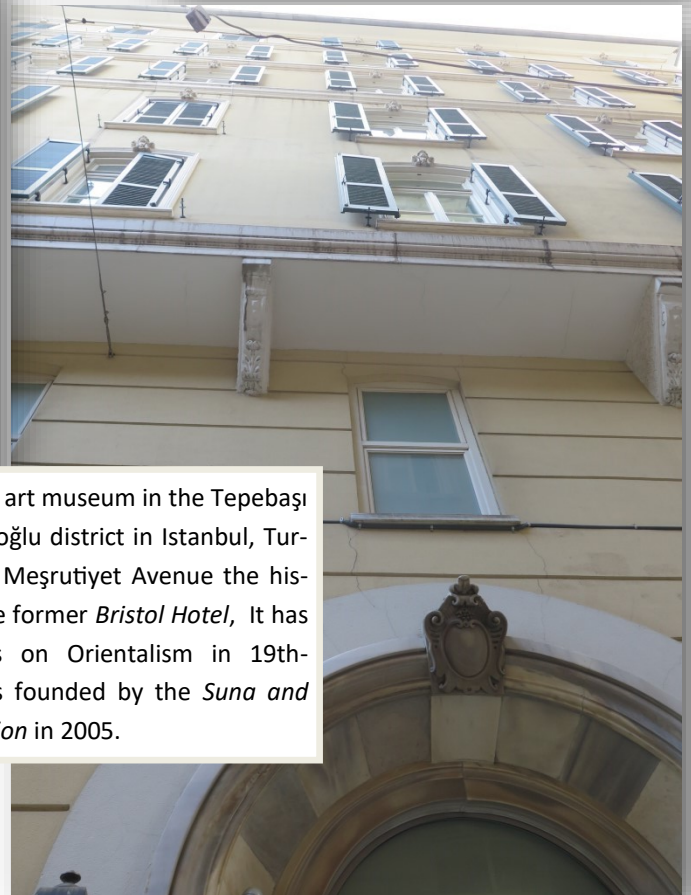
"No rod mate....no entry mate !!!"



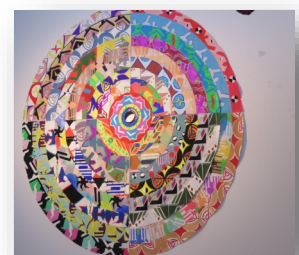




We didn't have time to check it out



Pera Museum is an art museum in the Tepebaşı quarter of the Beyoğlu district in Istanbul, Turkey, located at 65 Meşrutiyet Avenue the historic building of the former *Bristol Hotel*. It has a particular focus on Orientalism in 19th-century art. It was founded by the *Suna and İnan Kırac Foundation* in 2005.





A red, translucent, wireframe sculpture of a butterfly or insect, displayed on a stand. The sculpture is made of thin, red, translucent material, possibly plastic or glass, and features a complex, symmetrical design. It has a central body with a textured, almost crystalline appearance, and four large, wing-like structures extending outwards. The wings are made of a fine, grid-like mesh. The sculpture is mounted on a thin, white, vertical rod. The background is a blurred indoor setting with a light-colored floor and a dark, curved object in the upper left.

[illegible]

PERA

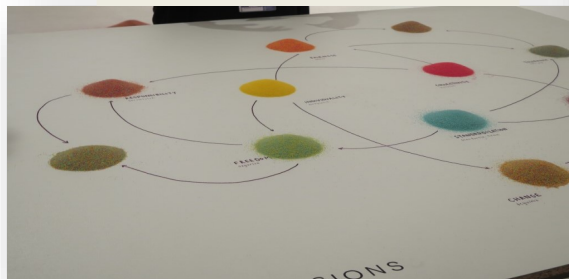
MÜZESİ

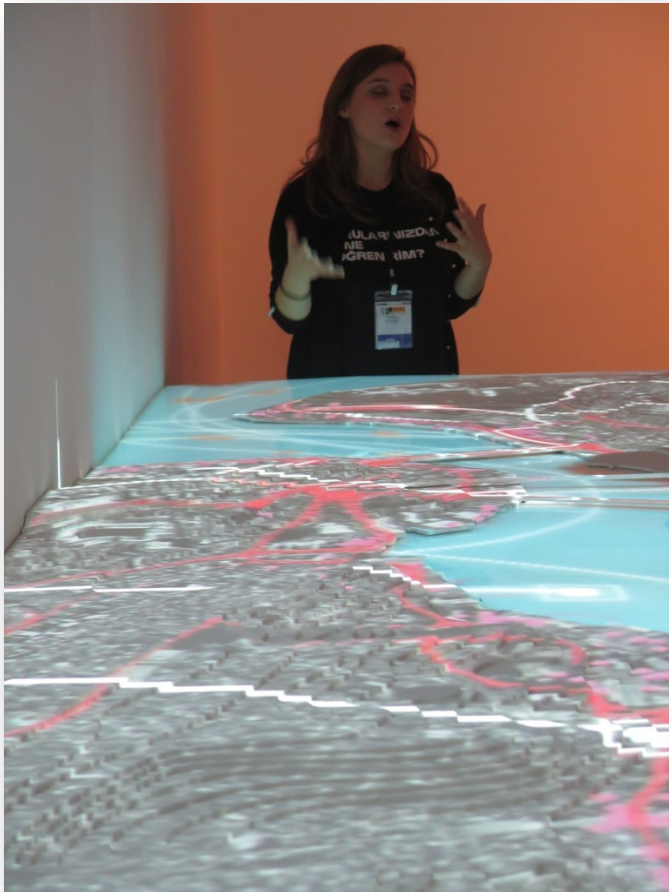
GİRİŞ

ENTRANCE

Salı - Cumartesi / Tuesday - Saturday

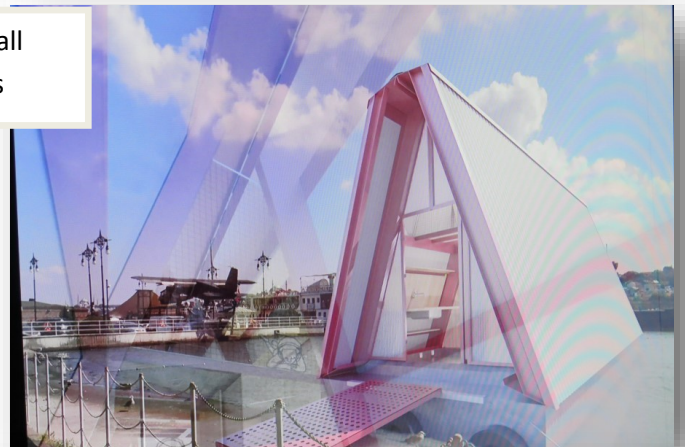
10:00 - 19:00





Horror Vacui (Spring Scene #2), 2017
Oil painting, concrete
Courtesy of the artist and ChertLüdde
Produced with the support of Elif Bayoğlu & Mehmet Erdem

Earthquake –proof living...Concrete taking over from art ...all with those great views from the gallery over the Bosphorus





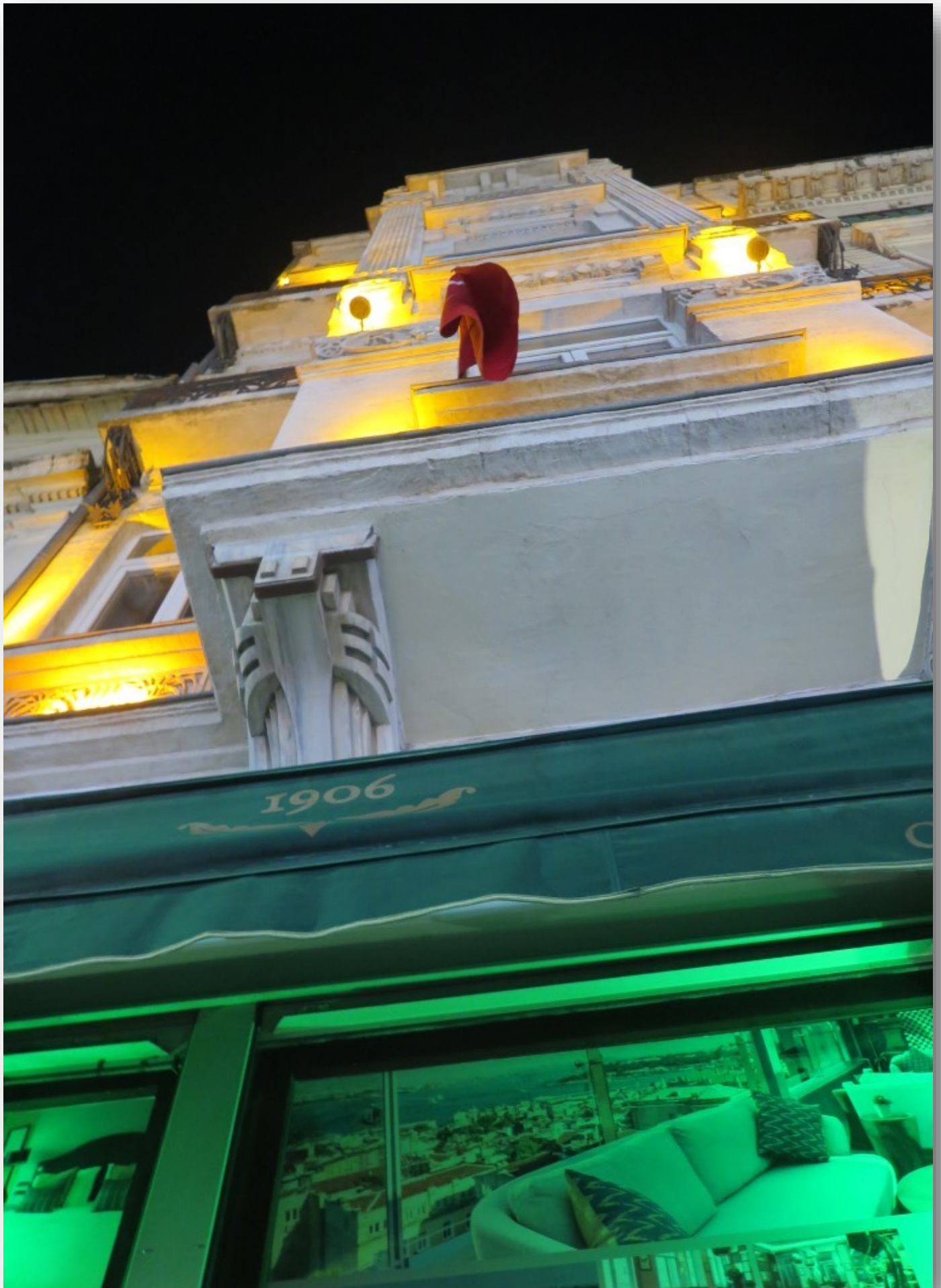




Photo History

Grand Hotel de Londres is centrally located in Beyoglu district. It is really quirky with many great eclectic objects all around and is set in a historical building reflecting the atmosphere of 1900s.

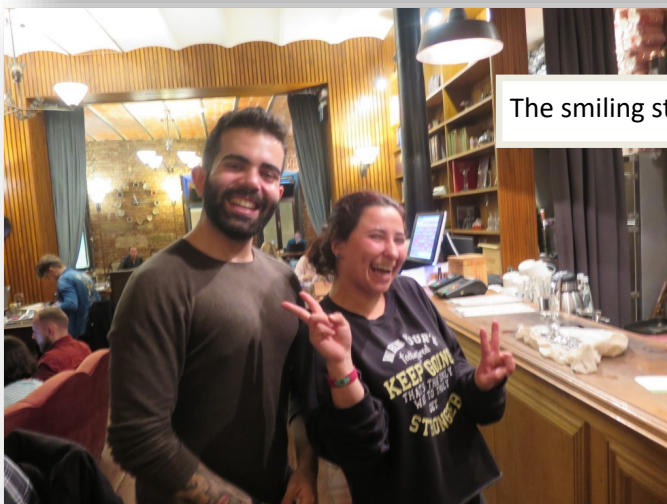




Almut proudly standing in front of her book



The Turkish/German Bookshop Coffee House.



The smiling staff





Every city should have great places like this...it's what city living is all about. Relaxing with a book (or laptop), coffee and a cake



Even the local cat sharing the step outside with a girl reading seemed totally chilled out







Photo History



Ara Güler was born on 16 August 1928, in Istanbul and died just before we got there in October 2018

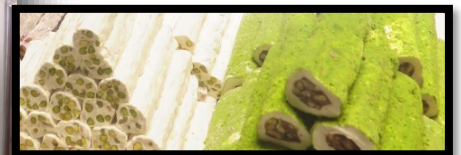


Ara Güler was an Armenian-Turkish photojournalist, nicknamed "the Eye of Istanbul" or "the Photographer of Istanbul". He was "one of Turkey's few internationally known photographers". This café was where he would often be seen





Photo History



Some great sights at night around the city



This fascinating staircase in a run-down office block was really great with its very worn marble stairs and ornate wrought iron balustrades reflecting more opulent times





Photo History



The food sellers were performers of street theatre and quickly drew crowds watching their performances









Breakfast by the Bosphorus and the fishermen silhouetted against the rising sun were memorable images

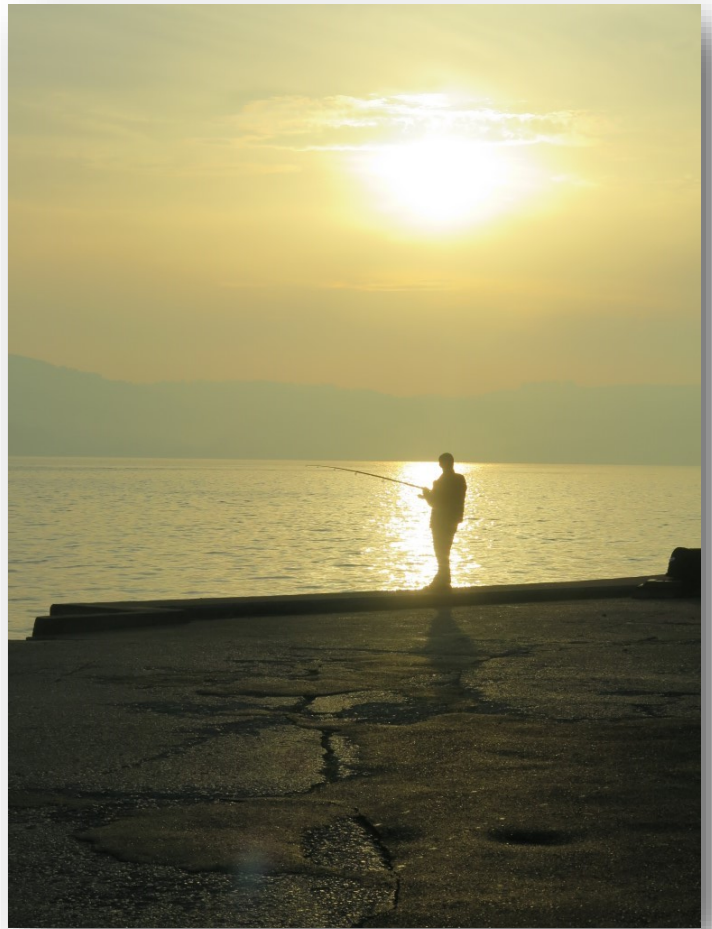
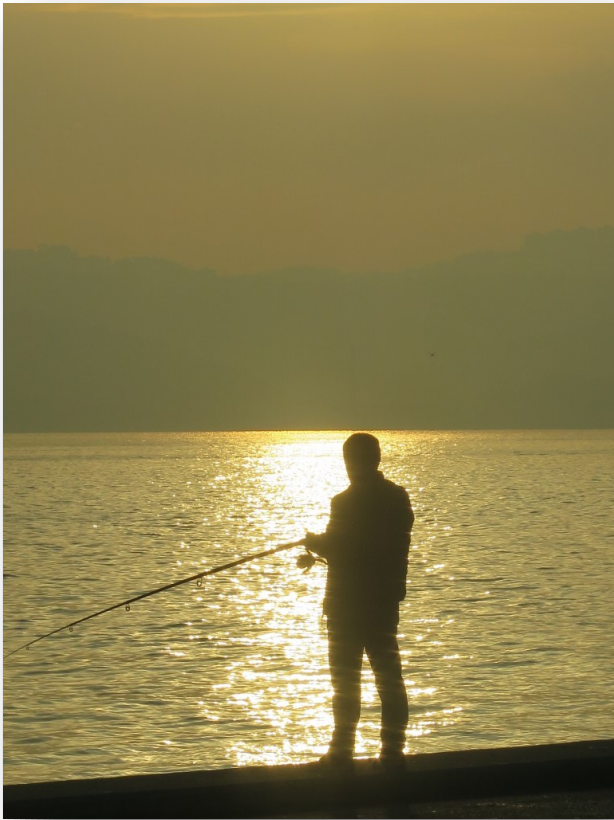


The fish
swarming
round bread





Photo History



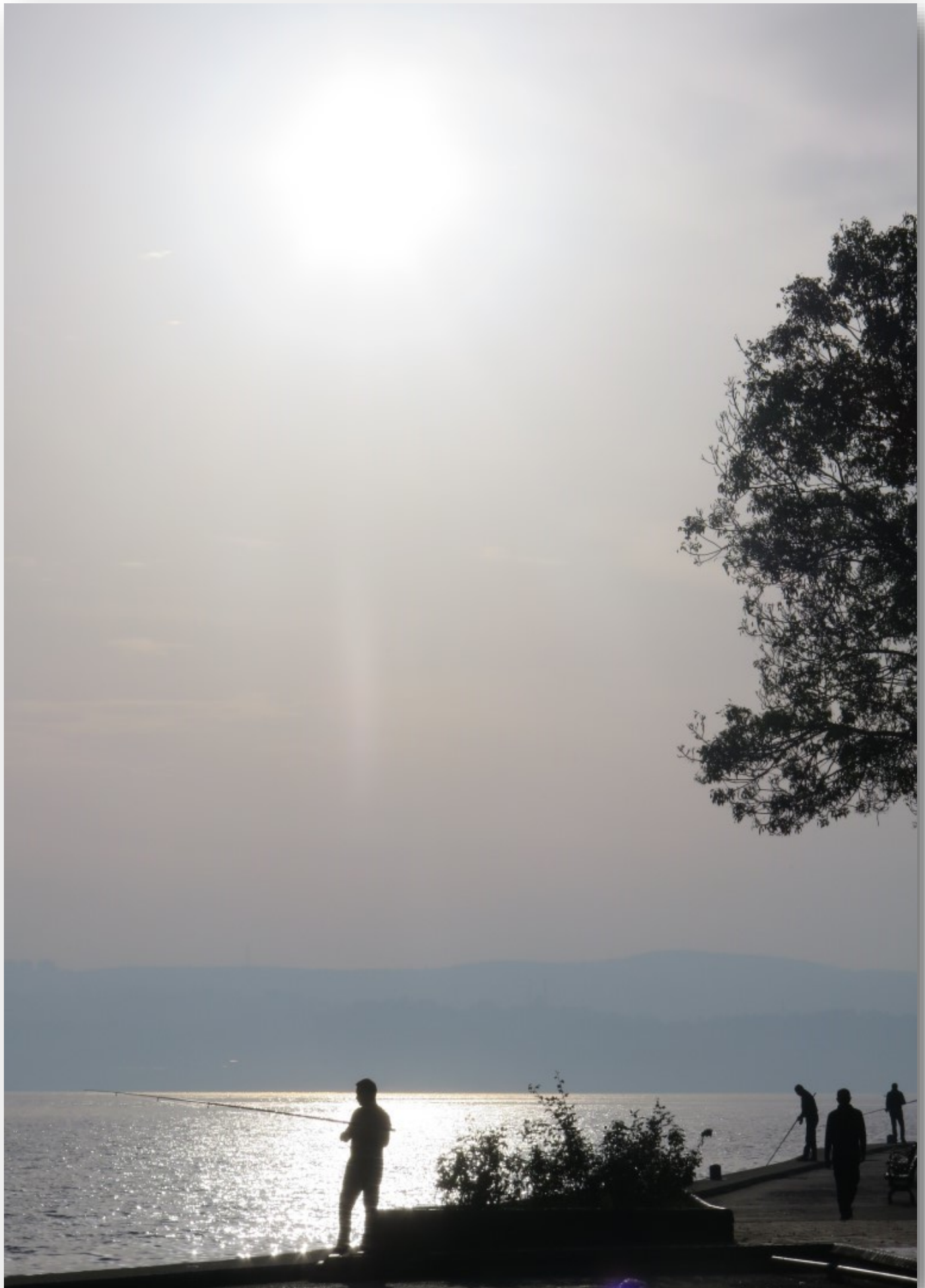






Photo History



We took the ferry again and visited the Basilica Cistern located to the South West of Hagia Sofia. It is a vast underground water reservoir constructed around 527-565. One goes down 52 steps and there are many columns and arches. There was renovation work being undertaken but it was still well worth visiting and very atmospheric despite the stupid tableau of folk dressed in traditional costumes for photographing.





Built in the sixth century by the Byzantine emperor Justinian as a place to store fresh water for his palace and nearby buildings, the reservoir was rediscovered 1000 years later when a scholar named Petrus Gyllius visited what was then Constantinople. He'd heard strange stories of locals drawing up water—and even fish—from their basements, and set out to discover what lurked beneath. In 1545 he found the secret: a gigantic subterranean cistern, beautifully carved and replete with the Medusas pictured here. But the incredible structure wasn't fit for visitors for some time: during the Ottoman Empire, the cistern contained junk and corpses

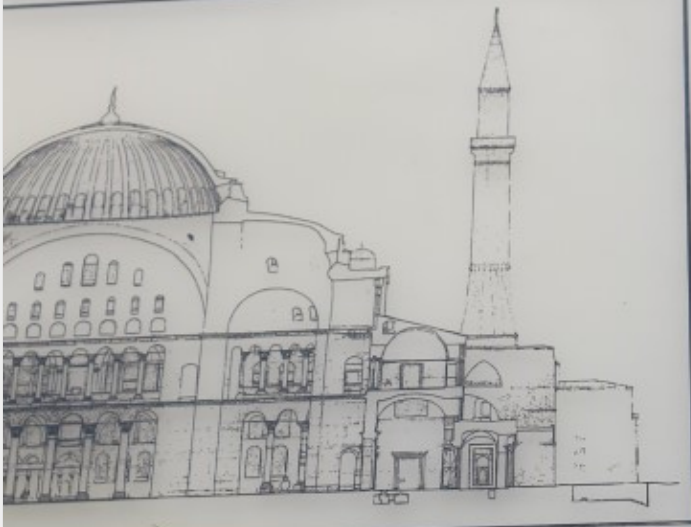
The heads are perhaps the most striking sight in the cistern, whose dark passages were cleaned out in 1985, when the city removed dirty water and tons of mud. An enormous space—roughly the size of 2 football pitches contains a 336 marble columns holding up the vaulted ceilings,



This is the crying column so named as it is wet unlike the other columns



Divine Wisdom (Hagia Sophia)

AYASOFYA
HAGIA SOPHIA

The present Ayasofya is the third building of the same name that was constructed in the same place.

The First Great Church serving as the cathedral was constructed by Emperor Constantius (337-361) in 360; it had a basilica plan and was covered with a wooden roof. During a riot that occurred during the reign of the Emperor Arcadius (365-408) in 404, it was set on fire.

After reconstruction, it was rededicated by the Emperor Theodosios II (408-450) in 415, and had a similar basilica plan. It survived until the more serious Nike riot in 532, as the greatest church in the city. After the Nike revolt against the Emperor Justinian (527-565) it was set alight and shortly afterwards razed to the ground to make way for a new church.

The Emperor Justinian built the new Hagia Sophia, meaning "Holy Wisdom" in the same place, as the world's largest cathedral. The construction began in 532 and was completed in 537, a period of only five years. It was dedicated with a big ceremony on December 27th 537 A.D. The church was planned by the architects Isidore of Miletus (today Balat) and Anthemios of Tralles (today Aydın): a central large dome supported by two half-domes on the eastern and western sides, different from the former's basilica type.

With the Conquest of Istanbul by the Ottoman Sultan Mehmed II in 1453, Hagia Sophia, as the largest religious structure of the city, was converted into a mosque. Ayasofya has been repaired many times during the Ottoman period. It was strengthened with additional structural support walls. These vital repairs and additions contributed both to making it survive until present and bringing an Turkish-Islamic character to the building.

In the 16th century, extensive repair works were made by the architect Sinan. During this period, exterior structural support walls and minarets were added. All these additions ensured that Ayasofya became the a large complex of Ottoman times. In the reign of the Sultan Abdülmecid (1839-1861), the Swiss Fossati Brothers made various kinds of repairs, between the years of 1847 and 1849.

Ayasofya, which reflects a combination of Christian and Islamic elements, was transformed into a museum, by a the decision of the cabinet and the order of Mustafa Kemal Atatürk. It was opened to the public on February 1, 1935.



Photo History

My lovely blonde wife remarked that it was amazing that the doors were so old yet no sign of wood-worm..(What part of **bronze** door is not clear ??)



THE BEAUTIFUL DOOR

Bronze door from a Hellenistic temple of Tarsus of the 2nd century B.C., placed here by the Emperor Theophilos (829-842).

MOSAIC PANEL 10th Century

On the right, Emperor Constantine - founder of Constantinople, holding a model of the city, on the left Emperor Justinian holding a model of Hagia Sophia, present them to the Virgin Mary holding the Child.





Photo History

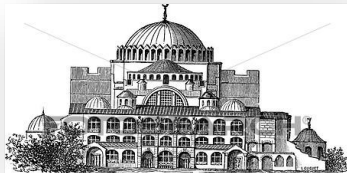




Photo History

Turkish sweet coffee
and cakes at Mado's





The **Grand Bazaar** (*Kapalıçarşı*, - 'Covered Market') is one of the largest and oldest in the world, with 61 covered streets and over 4,000 shops and is often regarded as one of the first shopping malls in the world



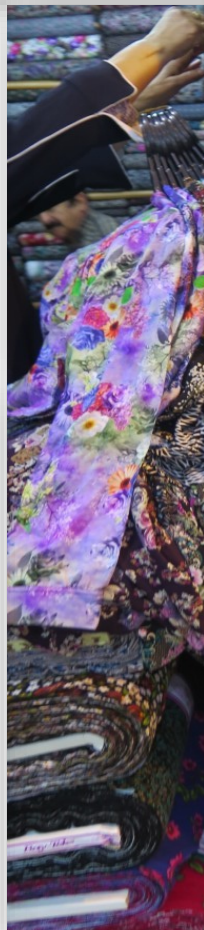




At the end of this passage (on the right) we saw this small minaret (above) where the muezzin from the mosque hidden upstairs summoned the Muslims for mandatory worship (fard)



The simple architectural style of the Bazaar helps promote the vibrancy and diversity of the goods on sale. The ornate decorations were added during the restoration process in 1894.





The day before our visit was Turkish Independence Day so there were these red flags everywhere.

The colours in the bazaar were amazing





Photo History



The bazaar is vast and one quickly becomes disorientated. It seems impossible that all the small shops can make a living here but many have been in the same family for generations



It was a photographer's paradise

